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# DESIGN

Vol. 41

*December, 1939*

No. 4

MOTION PICTURE NUMBER



CREATIVE ARTS • INDUSTRY • LEISURE • EDUCATION

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# DESIGN

VOLUME 41

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operating a motion picture projector

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# NEW BOOKS

**THE RISE OF THE AMERICAN FILM.** By Lewis Jacobs. Harcourt, Brace and Company, 1939. \$4.50.

This carefully written history of the motion picture is one of the basic studies of the motion picture as a business, as an art form, and as a social influence. The author has gone into the social background of the period in which films have developed (roughly since 1896), and has traced the important influences which have made the movies into the major force they now are in our lives.

One of the important foundations upon which the book rests is an examination of the motion pictures themselves. Such a procedure was made feasible through the existence of the Museum of Modern Art Film Library, in which are collected important examples of the history of motion pictures from their beginnings. By studying the films at first hand, it was possible to gain the basic information which makes this history one of the most valuable dissertations on a highly controversial issue.

The book is in six sections covering the periods from 1896 to 1939. The first section tells of the work of George Melies, and his primitive "trick films." Then comes a section on the development of editing technique contributing to the art development, business expansion, and the beginning of film plots. Several sections deal with the work of individual directors like D. W. Griffith, Charlie Chaplin, Lubitsch, DeMille, etc. Finally there is a concluding section on "Maturity (1929-1939)." This covers the work of Walt Disney, Frank Capra, John Ford, and many of the younger group of social documentary directors, like Steiner, Strand, Van Dyke, etc.

In addition, there are some 48 pages of illustrations, a veritable gallery of stills from the history of the films. A comprehensive bibliography, and an index of names as well as of films, make the volume even more worthwhile.

—Elias Katz.

**SELECTED PICTURES FOR 1938-39.** National Board of Review, New York. 25c.

This is a catalog of the past year's pictures "worthy of theatre patronage" which has been found useful in program building and as a reference book. Esoteric devotees of the cinema will find that this catalog contains word of pictures which they perhaps have missed, such as *Ballerina*, the magic and glamor of the children's ballet school of the Paris opera; *Casta Diva*, an Italian film of the early career of the composer Bellini; *The Edge of the World*, the beauty and strength of real people close to the earth on a northern island off Scotland; *Generals without Buttons*, children at their most natural in a story of French village life; *Karl Fredrik Regerar*, capably acted and interesting story, with a good sprinkling of comedy, of the struggle between workers and capitalists in Sweden; *Merlusse*, A French "Christmas Carol" kind of story; *Peg of Old Drury*, Dublin and London in the days of David Garrick and Peg Woffington. The short subjects of the past year, as well as the features, are included.—Patricia Hagan.

**1000 AND ONE.** A source book compiled by Educational Screen, Chicago. 75c.

This numerical title refers to a source book of non-theatrical films which film users in this category will find most helpful. Among the thirty-two major headings are Art and Architecture, Astronomy and Evolution, Human Geography, Regional Geography, Literature and Drama, Music and Dancing, and Foreign Films. The information on each film lists the title, number of reels, summary of contents, whether 16 mm. or 35 mm., silent or sound, distributor and range of prices. Also included are a number of free educational subjects.—P. H.

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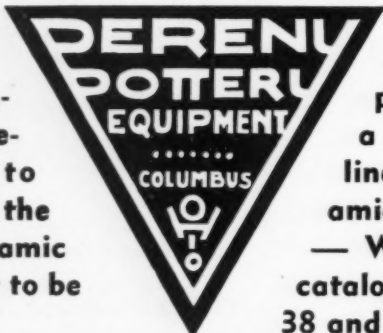
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## EDITORIAL NOTE:

The regular monthly Motion Pictures section has been discontinued for this issue. However, it will be resumed with the January number, and all contributions for future issues of this section should be forwarded to Elias Katz, c/o Motion Pictures Section, DESIGN.



**LET'S GO TO THE MOVIES.** By William Clayton Pryor and Helen Sloman Pryor. Illustrated. Harcourt, Brace and Co., \$2.50.

The Pryors' books take young people just where they want to go—in the engine of a train, on the bridge of a boat, for a ride on the hook-and-ladder, and furthermore answer satisfactorily questions that have plagued parents for ages—and now youth is off to Hollywood.

With profuse and excellent camera illustrations the tour begins in a motion picture theatre with a standard program and from there to the studios where each segment of a picture is explained: the story, direction, photography, sound, costuming, sets, editing—everything worked into the whole pattern. *Let's Go to the Movies* goes still further and delves into those ever-recurring motion picture questions—the star system, block-booking, double features and censorship. Both adults and adolescents will find this latest pictorial Pryor journey both edifying and entertaining.—P. H.

**HOLLYWOOD SAGA.** By William C. de Mille with introduction by John Erskine. E. P. Dutton & Company, New York. \$3.50. 2nd Edition, 1939.

This is the story of the beginnings and growth of the great commercial film industry in the United States, written by one of its foremost directors.

Mr. de Mille tells of the many problems which have beset the motion picture industry in the past years, and what has been done and is still being done to solve them. For those who want to know more about the history of the growth of the Hollywood industry, and the personalities and drama behind it, this book will inform as well as entertain.

#### ART SERIES ON THE AIR

The Museum of Modern Art, in cooperation with the Columbia Broadcasting System, began an unusual series of art broadcasts called "What's Art to Me?" on Saturday, October 28, from 6:30 p. m. to 6:45 p. m. on the Columbia coast-to-coast network. Commentator on the series is Holger Cahill, noted authority on art and head of the Art Program of the Works Projects Administration.

The general subject of the series will be modern art in everyday life and its effect in home, office, factory, store, housing developments and public buildings; its influence on the design of automobiles, household and other manufactured objects; its relation to the movies; the change it is making in the form and substance of the material things that make up our daily existence. In relating art to daily life the programs will include modern painting, sculpture, architecture, industrial design, photography, and motion pictures.

#### MODERN ART HELD IN TRUST

Two works of modern art which were removed from the walls of German museums by the Nazis have been acquired by the Museum of Living Art at New York University and will be held in trust for the German people, it was announced by Albert E. Gallatin, founder and director of the Museum. These are "Composition with Blue" by Piet Mondrain, and "Proun," a collage, by El Lissitzky. Both works have been placed on exhibit at the Museum in Washington Square, along with other outstanding examples of Mondrain's paintings, loaned to the Museum by private collectors.

At the same time, Mr. Gallatin announced that the Museum had lent two Braques to the Arts Club of Chicago for a forthcoming important Braque exhibition and eight works by Picasso to the Museum of Modern Art in New York for a comprehensive showing of Picasso which will later be shown at the Art Institute of Chicago.

#### IMPORTANT NEW BOOK ON THE FILM:

*The Rise of the American Film*, by Lewis Jacobs, preface by Iris Barry—recommended by the Book of the Month Club.....\$4.50

#### SPECIAL OFFER:

*The Rise of the American Film*, Lewis Jacobs.....(\$4.50)  
*Film Writing Forms*, Six Methods of Preparing a Story for the Screen, Lewis Jacobs.....(\$1.00)

Both for \$4.75

**FILM FILE:** Catalogue of books on the Cinema, Photography and Radio on request; also catalogues of FIRST EDITIONS, ART, THEATRE and WE MODERNS.

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#### ART COLLEGE OPENS SPRING TERM

The California College of Arts and Crafts opens its 1940 Spring term January 8th, with a comprehensive curriculum designed to prepare its students for careers as professionals in the field of arts and crafts.

During its thirty-three years of existence, California College of Arts and Crafts supplied one-third of the active art teachers and supervisors in the public school systems of the state, according to a recent announcement. It has attracted students from all over the world, brought internationally known teachers to Oakland, and developed into one of the outstanding art and craft training institutions in the West. Its work has received the commendation of prominent educators, and it is one of the schools approved by the United States Government for foreign students. It is a semi-public, state accredited, non-profit college.

## CREATE SOMETHING

By Felix Payant

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## Meet Our Advisors

**MARGARET H. ERDT.** One of the outstanding personalities in the advance guard of art education in California is Margaret H. Erdt who is Supervisor of Art in the San Bernardino public schools in the heart of the orange belt. In recognition of her leadership and ability she was elected president of the Pacific Arts Association, for which she had been a tireless and forward-looking worker for some years.



For a number of years Miss Erdt was on the staff of the extension division of the University of California. She has taught at Redland University and Claremont College. Her extensive background of travel and public school and university experience has made her a recognized authority in her field. Not

only as a teacher has Miss Erdt scored, but as an enthusiastic speaker and writer having contributed articles to the California Journal of Secondary Education and to the Elementary Journal as well.

Here is an industrious supervisor who finds joy in her work with her school associates and in the development of art education in California. Through her we expect to be kept in touch with latest developments in art education in California and on the Pacific coast.

**VINCENT A. ROY.** In 1931 Mr. Roy came to the well-known Pratt Institute as supervisor of the Department of Art Education, where he has been since then. He came with a wide variety of experiences in the field of art education in which he has distinguished himself, having received in 1939 the Silver Award given by the Eastern Arts Association for outstanding work done in the field.

He has a B. A. degree from the Carnegie Institute of Technology and an M. A. from the University of Pittsburgh, and has completed graduate work at the University of California at Berkeley and Los Angeles. His teaching experience has been varied in both California and Pennsylvania. In Pittsburgh he taught at the Peabody and South Side High Schools. He is a member of Phi Delta Kappa, national professional educational fraternity.



Mr. Roy has devoted a great deal of interest and time to the Eastern Arts Association, in which he was a member of the Council for four years. He is organizer and chairman of the junior division of the Association and chairman of the accrediting committee. DESIGN will undoubtedly be benefited by numbering as one of its advisors a personage of Mr. Roy's position and standing in art education of today.



# MOTION PICTURES

The volume, impact, and social significance of motion pictures in American life certainly constitute factors which no educator or artist can well afford to neglect. It seems timely, therefore, to present this issue of the magazine devoted to motion pictures as a force in education and an art whose implications are many and varied. Perhaps no other agency has done more to influence conduct, standards of taste and other human values. Can we afford to continue overlooking its import in education?

As far as the educator is concerned it seems obvious that here we have an instrument of instruction, a device for learning, and a tool for teaching which may function powerfully in achieving those objectives that the highest standards of education today have established. What more effective means of presentation is available? What better way can be unearthed to bring reality into the classroom? How can we more effectively provide those emotional overtones in our teaching that are so essential to learning? What greater economy of time and nervous energy can be achieved?

There seems little doubt that instructors and educators generally have within their grasp in motion pictures not only a new classroom technique that answers many educational demands; they have, outside of the classroom, a powerful force to contend with that may be acting for good or evil as far as the cultural training of the child is concerned.

Although the implications are many and varied, it is in relation to art education as a whole that the matter is presented now. Hollywood has given every evidence that by and large it considers the motion picture activity as essentially a big business. However, to progressive educators we have in the motion picture a vivid, living, and generally understood art, and one which by its very nature relates and aids a synthesis of various expressions—drama, literature, music, the dance, and the decor.

Art teaching in recent years has had two goals or two general directions. And much has been said in almost every large city about the problem of teaching art appreciation. The creative arts have had equal attention, or perhaps more than has been given art appreciation. There are those who believe that each is a complement of the other—that art appreciation cannot be achieved without creative experience, and creative experience demands a type of appreciation that guides the creative process.

Motion pictures offer many possibilities, points of attack, and aids to both appreciation and creative outlets.

While the matter presented in this issue through the articles and illustrations is not intended to blanket the field, it proposes or attempts to give the readers several different viewpoints in considering motion pictures as a means in art education. Some articles are intended to give further understanding of this comparatively recent art form. However, much of the material aims to aid in the making of motion pictures.

We are especially grateful to Patricia Hagan for her assistance and advice in planning this issue, and to Elias Katz, who conducts the monthly motion pictures features in *DESIGN*, for his various contributions.

*Felix Payant*



## SCENE FROM "THE RIVER"

A dramatic composition is created by means of an unusual organization of forms and spaces. "The River" is a U. S. Government documentary film produced by the Farm Security Administration.



The use of strong diagonal line movements, vigorous tonal contrasts, and sharp textures distinguishes this scene from "The River."



# MOTION PICTURES AND ART EDUCATION

Daniel M. Mendelowitz, Assistant Professor of Art Education, Stanford University, California.

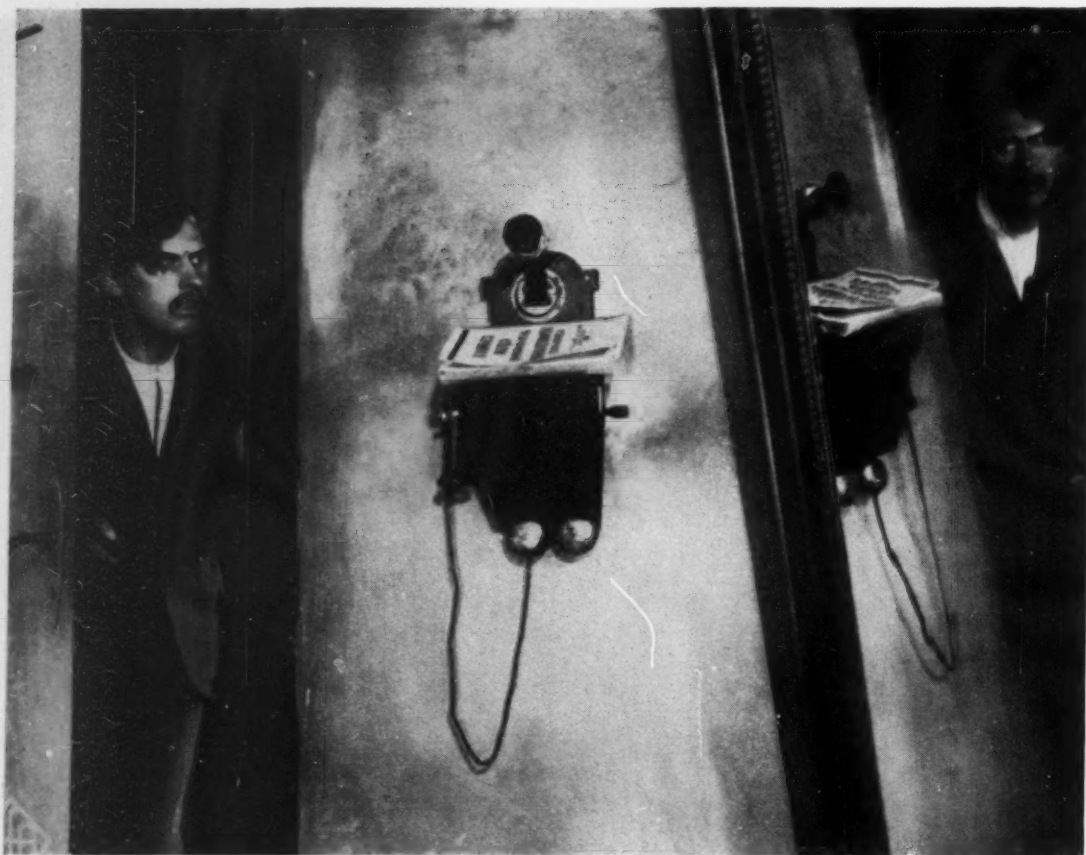
The motion picture has the potentialities of being one of the most important educational and cultural agencies of our time. It is the one art which is entirely an outgrowth of modern scientific and mechanical technology and it has two strangely contrasting powers. The camera and the sound recording apparatus have the capacity to record the world of appearances and sounds with more objectivity than any instrument man has devised. At the same time the motion picture can utilize all the power of words, pictures, music, and dramatic form to create a highly emotionalized and moving form of artistic expression.

This powerful artistic medium has certain mechanical features which make it particularly effective as an instrument for mass education. After the master negative of a film has been made an unlimited number of copies can be printed at small cost. Film is light and can easily be shipped to all parts of the country and almost every locality has projection facilities. Each projection of film results in an identical performance on the screen. An unsympathetic individual in the audience or the unexpected appear-

ance of a cat on the stage cannot affect the quality of the performance.

The popularity of the motion picture is to no small degree the result of these qualities. The importance of the motion picture to modern society and therefore to the modern school is dependent upon its popularity. The more universally an art form contacts people the greater are its potentialities as an instrument for progress and enlightenment. Since society sees motion pictures it is important that it learn to see them sharply and perceive their superficialities as well as their depths. Only to the degree that the moving picture audience demands intelligence and profundity in its movies will this sensitive and dramatic medium be used to present sincere and important ideas.

A basic premise of modern educators is that education must start with students' interests and tastes and via these interests and tastes students must be prepared for mature life. The neglect that is generally accorded the motion picture in our schools is a direct violation of this con-



This scene from "The Love of Jeanne Ney" is an excellent example of dramatization of the commonplace by means of a subtle compositional organization. The photographs on this and the opposite page are from the Film Library of the Museum of Modern Art.

cept since the motion picture is one form of artistic expression which commands the universal interest of modern youth. The reasons for this neglect are obvious. First there is little precedent for studying the motion picture since it came into being after the traditional school curriculum was established. Secondly, because the movies happen to be utilized primarily for entertainment purposes, they are considered too superficial to be worthy of serious consideration. That the majority of movies seen today seem superficial cannot be denied. But to assume that they should not be discussed in school for that reason is to imply that the function of the school is a purely passive one: that the school lacks efficacy in moulding tastes. All the traditional types of artistic expression, literature, painting, architecture, music, drama and the dance are studied in the schools so that students will develop discrimination and judgment toward these arts. It seems doubly important that a critical attitude toward movies be stimulated. First because the motion picture is the one form of art expression which students all see and will continue to see. Secondly the liveliness of mind and feeling which students display in studying the motion picture contrasts sharply with the vague respect they accord the traditional arts. This liveliness of mind and feeling creates an ideal atmosphere for developing a genuine interest in all forms of artistic expression.

Where the motion picture has been incorporated into the school program it is being used in three ways. First the educational film is being used to impart information as a supplement to text books and laboratory experiments. Secondly the making of films is being employed as an activity project. Thirdly commercially produced entertainment films are studied and evaluated by English, social studies, and art classes to determine the film's artistic and social value. No matter which type of cinema education is being carried on, the art teacher is particularly well qualified to assist with the study. The moving picture is essentially a pictorial art. It employs the same art elements and principles as other forms of pictorial expres-

sion. The art teacher, because of long experience in discerning pictorial values, can help students become analytical toward the material presented to them on the screen. Artificial and hackneyed photography and spurious settings and costumes are obvious to one sensitive to pictorial values. By the same token the art teacher can recognize genuine expressiveness and is able to point out, not only the strength and weakness of a film, but the contribution of the pictorial elements to its strength and weakness.

The movies, in turn, can vitalize many phases of the art program. A particularly valuable feature of both the motion picture and the still photograph is that it has the capacity to objectify and dramatize familiar things. Too few art teachers have utilized the camera to make students conscious of the artistic potentialities of their environment. The taking of either still photographs or motion pictures of the school grounds, the city, the countryside, friends, social activities, etc., can be utilized by teachers as a creative experience which will sharpen students' realizations as to the character of their surroundings. The following excellent problem was introduced into a senior high school art appreciation class. Students owning cameras were asked to photograph the objects in their town which they thought were the most beautiful or the most ugly. The students brought in a great number of excellent photographs. Gardens, church steeples, alleys, dilapidated houses, street scenes, doorways and a host of other subjects were photographed. The pictures were discussed, recut, mounted, and exhibited. The discussions which accompanied this activity penetrated deeply into the problems of composition and aesthetics and made the students sharply aware of both the power of the camera as an instrument for artistic expression and of the character of their city. The observation and discussion of documentary pictures such as "The River" or "The Plough that Broke the Plains" or of entertainment films which utilize the typical American scene such as "Dead End" can accomplish the same purpose.



A scene from "The Cabinet of Dr. Caligari," which introduced the expressionist movement into the film world. Pictorial values may have been overemphasized but the film did much to bring about recognition of the importance of line movement and tonal pattern in achieving dramatic mood.



Motion pictures can also be used to dramatize the study of composition. The study of pictorial composition has always been difficult to present in school. The compositional organization of most paintings is so complex and subtle that an adequate analysis of the composition necessitates a more mature interest than that of the average student. The motion picture provides an abundance of source material for the study of pictorial composition which has the advantage of being interesting to students and on the level of their comprehension.

Every motion picture photograph has two main purposes. First it has a narrative function: it must tell its story in a clear and direct fashion. Secondly it must establish a strong dramatic mood. Since narrative demands are obvious and easily perceived and since the emotional values involved in movies are usually less subtle than those present in painting, students can easily perceive the logic of the composition. A moving picture with unusual pictorial values such as "The Informer," "Thunder Over Mexico," or "La Maternelle" utilizes all the expressive power of line movement, tonal contrasts, and space relationships to achieve emotional effectiveness. An analysis of the use of these art elements in a variety of contrasting situations will show students the means by which the camera man gives expressive power to his subject matter. Scenes using strong diagonal lines can be contrasted with placid compositions which utilize horizontal or vertical movements. Brilliant black and white tonal studies can be compared with photographs in which the relationships of tone are muted and subtle. The possibilities are infinite.

An interesting approach to the subject of style can be made by comparing the costumes, settings, and photography in sharply contrasting types of pictures. A melodrama can be contrasted with a romance, or a historical drama with a sophisticated comedy. All such discussions are most easily conducted from photographic stills or magazine reproductions. Photographic stills can usually be obtained from a local theatre. When a particularly effective film has been seen an analysis of the composi-

tional elements will carry suggestions for the dramatic organization of paintings, illustrations, posters, and design.

The desire to pull together the various fields of experience so that they fertilize and enrich one another has brought about the reorganization of many phases of the present school curriculum. In line with this movement many attempts are being made to correlate the study of literature, the drama, music, the graphic and plastic arts, and the dance. Since the film represents such a synthesis of the arts it provides an excellent opportunity for sensitizing students to the relationships that exist between all of the arts. Each media of artistic expression is brought to bear on one central problem and each art contributes to the total effect. No student can study a film; its pictures, music, dialogue and acting, without becoming more conscious of the similarities and differences that exist between the various arts, and without becoming more sensitive to all of them.

The making of a film by an individual or a class has this integrating value to an even greater degree. Chemistry, physics, and mathematics are involved in the photographic process. English, social studies, geography and history are usually necessary in the preparation of a script. Acting, the construction of settings, and the making of costumes will require the aid of other school departments. The selection of phonographic recordings to serve as a musical score is necessary. The art implications of such a project are obvious. Settings and costumes must be designed. Scenery must be painted. The subtitles must be lettered or printed. The planning of photographic compositions will necessitate the use of drawing and painting. The cutting and editing of the film will involve a series of discussions on the comparative merits of various scenes; the sequence in which they are to be shown; and the amount of time to be devoted to each shot. All of these problems involve basic aesthetic considerations which will deepen the students' appreciation of all the arts by providing a genuine creative experience.

# ABC'S OF MOVIE MAKING

Benjamin F. Farber, Jr.

*Mr. Farber is editor of Practical Films for "Movie Makers." His detailed account of how to make a movie, given in a broadcast under the auspices of the National Board of Review of Motion Pictures, contains useful information for an individual or organization wanting to make its own. Reprinted through the courtesy of the National Board Magazine.*

The first question to come into the head of the young amateur in regard to making his own movies, is: How much will it cost? This question depends for its answer to a certain extent on whether the prospective amateur is going to make his movies alone or with a group. Of course, it is much easier for groups. An amateur movie club rarely charges more than two or three dollars a year for membership fees, or if enough prospective movie-makers get together, their equipment is not going to cost them much.

Prices vary according to equipment. For a camera, a projector, and a screen, the lowest figure would be around twenty-five dollars. That would be for eight millimeter equipment—the size generally used by beginners. The more advanced amateurs, and those who do serious film work in educational, medical, or industrial fields, prefer sixteen millimeter. But you double your expenses when you change from eight millimeter to sixteen. The Hollywood size—thirty-five millimeter—is out of the question for the beginner.

Whether or not you get better value for your money by using a sixteen or an eight millimeter, depends on how you are going to use the film when it is made. If it is to be shown on large screens, then the eight millimeter film is quite out of the question. But if your movies are for personal use in a small room at home or at school, then eight millimeter is perfectly satisfactory. Since amateur screenings are usually of the home or school variety, eight millimeter has been growing steadily in popularity.

I am often asked why it is not feasible to project eight millimeter film in a large auditorium. The problem is that of enlarging the image. Eight millimeter film is half the size of sixteen and must be magnified four times as much. The greater the enlargement, the less sharp is the projected picture. But on small screens eight millimeter gives you good focus and good detail, and is the answer for those who do not have auditorium screens in mind. Later, if their ambition grows, they can shift over to sixteen easily enough. If the price is holding them up they should remember there is always good second-hand equipment that will take at least ten dollars off the price of a new outfit.

My own recommendation to the beginner is to form or join a club, rather than go ahead on his own. It is more economical, more fun, and more practical. A club can use a room at home, or at school, for its meetings, and can draw on all its members for work and ideas. They'll get along all right as long as they remember a few important things.

First, they should not let a chosen few monopolize all the most exciting jobs. The work should be equally divided among all members. No club is going to last very long if half its members are paying dues simply for sitting on the bench.

What subjects should they film? At first, the very simplest. By this I do not mean just odds and ends like baby in the bath, or Mother washing dishes. If such things are going to be filmed, they should be parts of larger and more general subjects. Baby in the bath, for example, should be just one part of a whole film about an average day in the life of a baby. Mother washing dishes would be part of a film made about an evening at home. In other words, amateurs should have a theme or a story planned in advance.

The first essential is the choosing of a subject that can be developed into a genuine movie. If the amateur wants to introduce his family, let him choose a family affair that can be developed from one stage to another. Take a family picnic, for example. The movie should open with the suggestion of a picnic being raised by some member of the family, then on to a family discussion of how the picnic should be planned, the preparations for it, and finally scenes of the picnic itself and the trip home again. No movie-maker should start by making static shots of anything that comes along. Personally, I would recommend starting with school activities. Let the club plan a whole story, say of a morning's work in the lab, or the making of the school magazine, or the training of the football squad.

You will notice that the subjects I have mentioned are more of a documentary nature than fictitious. This is because I believe better results are obtained from starting by making records of everyday scenes. Not only does this teach the club a lot technically, but it pleases the rest of the school, and gives club members more prestige and more applicants for membership. This means more money in the club box and opens up the possibilities of wider activities. Outside organizations, for instance, such as Chambers of Commerce and the Red Cross, are often pleased to have films made of their work.

It is a good thing for a club to start off with a few leading members who know something about handling a movie camera. If there is no experienced leader, however, the brightest brains can be detailed to work on the book of instructions and amateur guide, and learn the fundamentals thoroughly. Your local dealer, by the way, can often be a big help.

The Amateur Cinema League, 420 Lexington Avenue, New York City, is always ready to give assistance, and has pamphlets and information on the organization of clubs. Then there is the school dramatic club, but movie-makers should be careful about the kind of assistance they obtain from it. They must get it into their heads from the first that the theater is not the same as the movies. A school movie club is going to start off all wrong if it tries to film a



play that has been written for the stage. The result will be nothing but long sequences of staged scenes, full of dialogue, and the camera, with its wonderful advantage of movement and angles, will simply be wasted. If the movie club is going to tie in with the dramatic club it will have to keep a steady head and learn the difference between the two mediums.

Now I would like to say something about one of the most important factors in film-making: planning the film. Members of the club should get together around a table and plan exactly how they are going to go about making their films. As I have said, they must first decide on a subject that will make a film; something with movement and continuity, and with a story that is told by the pictures and not by the subtitles. They must note down exactly how every scene is going to be shot; whether it will be a long shot, medium or close-up, and what angle it shall be shot from.

It is best for all the scenes to be shot as written, but this does not mean that they have to be shot in the same order as they are in the script. One of the advantages of making a movie is that you can begin at the end, or end at the beginning, if you like. If some of your scenes take place in the lab, for example, you should do them one after the other if possible; do not go off and film the other scenes until you are absolutely through with each prepared set. Then, when you have done all your shooting, get your editor and cutter to work, chopping out the clumsy, unnecessary bits, putting everything in the right order and getting the continuity smooth and speedy.

Putting in the titles is another important job that comes at the end of making the film. Good titles can help a picture a great deal. They are not to be used for telling the story—that is the job of the camera—but simply for explaining things that the camera cannot explain alone. If this rule is not followed, or if the titles are not carefully composed, they spoil the continuity and mood of the whole picture. Of course, it is possible to do away with most of the titles and have sound instead. I do not mean real synchronized sound, as they have in Hollywood movies, but a recorded accompaniment. If the club has made a documentary film and would like it to have a running commentary, one of their speakers' voices can be recorded on a disc, with music recorded in between his comments. This is a more reliable way than having the same commentator get up every time the film is shown and speak his piece, because once a disc has recorded the narrative it never hesitates or forgets the words.

And now, a word about making films in color. Color is a thrill for every amateur, and it can be used perfectly well in an eight or sixteen millimeter camera. But it is more of a problem than black-and-white, especially in the eight millimeter size. Not only does it cost twice as much as black-and-white, but it has to be handled much more carefully. For example, the movie-maker has to avoid any deep shadows when using color, and he has to watch his lighting. It is easiest to keep the lighting flat: back or side lights present considerable problems. For these and other reasons I think the beginner should begin with black-and-white. It will teach him about the play of light and shadow, and give him shadow effects he could never get in color. Frequent trips to the movies, to see what Hollywood does in these respects, are helpful. And another thing about black-and-white—you can make small mistakes

and it won't matter very much. The developing machine will automatically correct them. But there is no such compensation for color films. Therefore, it is wise for the amateur to learn how with black-and-white, saving the glamor of the color film until his experience will insure his making the most of it.

There are not really any serious problems that will stump the amateur once he has had a little experience and made some study of his camera. Take a matter such as getting the subject in proper focus. Now, focus is a fundamental problem that some cameras settle automatically by having fixed-focus lenses that keep everything in focus from six feet to infinity. But on cameras with focusing lenses, everything depends on how good a judge of distance the movie-maker is. That's where experience counts. And in the matter of making exposures, the amateur must have some sense of distinguishing bright light from shade, and cloudy, dull light from deep shadows. Once his decision has been made, a guide, fastened on the front of most cameras, will indicate what exposure should be used.

Books, experience, advice—these must be the mainstays of the beginner. There are no schools that train movie-makers, though there are a few courses in some colleges. Volumes like the handbook of the Amateur Cinema League, and individual consultations with members of the League staff, should answer all the really difficult problems.

There are also certain contests for amateurs, where they can see the work of contemporaries and get ideas for their own films, or even send in a prize-winning entry themselves. The National Board of Review, 70 Fifth Ave., New York City, has a nation-wide yearly contest, open to entries from amateur groups belonging to its 4-Star Clubs. The Amateur Cinema League holds a large-scale contest every year. We get films from all parts of the world: last year we had over two hundred entries. We have no age categories or limitations of any kind: just so long as an amateur has a film to send in he has a chance to win the prize, no matter if he's just out of the cradle or just tottering into the grave. Entries are judged strictly irrespective of age and nationality.

This may seem a little hard on the younger entrants. But I would like to mention that last year the Honorable Mention prize went to a Los Angeles class from Lowell Junior High School. The students made the entire script and production themselves, with an adult advising them but taking no part in the actual work. It was their first film, too. It was just a simple little tale of what happens in the classroom when the teacher walks out. And with it they sent a second film, even more interesting: a documentary showing how they made the first one. The two together were good enough to rank with other films executed by experts. The class wrote to us later and told us why their films had turned out so well. They were the result of whole weeks of research, study and planning: hard work put in for weeks before the camera was put into action. And that is really the only moral one can put before the people who want to make their own movies. If they are ready to sit down and find out what a movie is and what makes it move, and then plan out a definite story without evading issues and problems—then they have a good chance of turning out a reasonably good movie. It is not technical problems that cause bad films, it is the lack of unity and planning in the minds of those who make them.



Students at Central High School, Newark, New Jersey, studying motion picture technique.

# SCHOLASTIC HOLLYWOODS

Alexander B. Lewis

*Alexander B. Lewis was born in Pennsylvania of Scotch Irish parentage. Educated at Park College, Missouri, and Rutgers, New Jersey, he has been successively a school teacher, Y. M. C. A. secretary, soldier in the World War, director of religious education, employment manager, and again a teacher. At present, he is instructor in English in the Central Commercial and Manual Training High School, Newark, New Jersey. He has written for a number of educational and photographic journals. He is the Managing Editor of the New Jersey "English Leaflet," a Member of the Board of Directors of the Metropolitan Motion Picture Council, a member of the committee on Standards for Motion Pictures and Newspapers, and of the National Council of Teachers of English.*

As time is measured, the life span of the modern movie has not been long. Only a few score years ago, Edison demonstrated his first practical movie. The intervening years have brought multiplicity of improvements until today the commercial production is a flawless aggregate of many creative arts. At the present moment it is hard to imagine along what lines the modern movie can seek improvement.

As the "nickelodeon" mushroomed into existence, as its numbers increased into thousands, the minds of the people were thrilled. These thrills demanded repletion and the number of fans, adult and juvenile, became legion.

Perhaps the modern cinema caught on so quickly as a social force because mankind has from the beginning of time been picture minded. In all ages he has labored to perpetuate his creative thoughts by immortalizing them in concrete form. Picture writing, hieroglyphics, "graffiti," are some of the names used to describe the early recordings of picture-minded creators.

The supposition that picture writing was preceded by elaborate gesture may be logically made. At least this seems the natural sequence. By pantomime or writing upon air, doubtless, the wandering story teller made the imagery of his terms more magical. The hearer then, as now, had an equally important part to play. His was the task of re-creating the vision suggested. Because of this necessary liaison, the poet of all ages has been a picture writer and image maker. With the shuttles of metaphor and symbolism, the delicate and gossamery threads of emotion have been interwoven in the warp of thought to create pictured events on the tapestry of the poetic mood.

Let us trace a little closer the beginning of pictography. In the commemoration of religious ideas, historical facts and racial poetry, rude marks and symbols were used as helps to memorization. The tying of a knot in a handkerchief or the fastening of a string to a finger is a natural hangover of these aids to memory. With knotted cords, beads, holes in the ground, designs on belts and blankets, various recordings were made and creative steps taken.



What has this to do with the widespread acceptance of the modern cinema as a recreational and creative outlet? Simply this, the popularity of the modern motion picture can be more rationally explained by understanding man's early and universal acceptance of pictures as a device to give directions, to make records, to aid the memory, and to give pleasure. The writer, the artist, poet, dramatist, sculptor, actor have always thrilled and moved us by what they pictured to the sense. Yes, this "new folk way" has had widespread acceptance because it is as old as the ages. Our enthusiasm is rooted deeply in our natures.

Not alone has the commercial picture been popular, but the activities of amateur cinematography have increased in proportion. The contributions made by these imitators of a comparatively recent art have been extensive. Results which would almost rival the productions of Hollywood have been produced by amateurs.

This work in non-commercial film production has been guided and stimulated by helpful organizations such as the Amateur Cinema League of America. The work of the amateur producer has been imitative of his big brother in the commercial studio. So seriously have some approached this hobby that important new procedures and techniques often have been discovered by the novice.

Where do the schools come into the picture? The answer is with a large and important contribution. We are told that each week millions of school children see the current offerings in their neighborhood theatres. The average boy and girl today is well informed on most matters related to the screen and because of the natural desire to imitate they, too, take naturally to opportunities of self-expression in this recently evolved folk way.

The making of school movies is a natural group activity. In the group the expense of equipment is shared. There is the challenge of varying personalities and the advantages of community effort. Schools all over the country have become participants in this group creative activity. According to a recent survey, over two hundred schools have or are now engaged in the production of films, and it is not too much to predict that this number will increase to the point that film making will be a universal experience in the public schools of America. \*We quote from this survey as proof of the statement. Remember that these few exemplify the achievements of many.

"One English class in Los Angeles, while reading 'David Copperfield,' reproduced scenes from the novel, the students acting in the roles of some of their favorite Dickens characters. In three months a ninth-grade English class in Louisville developed a complete film version of Scott's 'Lady of the Lake.' The students did the acting and some of the planning in this film, while the teacher operated the camera. The total length of the production was 1,600 feet. A school book club in Minnesota has produced a film which contains familiar scenes from classic juvenile books—'Robin Hood,' 'Little Women,' and 'Heidi.' Students of Lane Technical High School in Chicago are now engaged in the filming of scenes from Chaucer's 'Canterbury Tales.'

*\*Mr. Harvey R. Finch, Head of the English Department, Greenwich High School, Greenwich, Connecticut, and Chairman of the Committee on Standards for Motion Pictures and Newspapers, National Council of Teachers of English, makes this report in the English Journal, May 1939.*

Students at Central High School learn how to take care of moving picture equipment.





The illustrations above and below show students at work making the titles that help tell the story they are filming. Students at Central High School, Newark, New Jersey, obtain a wide range of technical experience in the art of making motion pictures.



A student cameraman photographing another student in the act of ringing a fire alarm as a part of a newsreel of school activities made at Greenwich High School, Greenwich, Conn. The Photoplay Club of this school is directed by Miss Eleanor Child.

"'Our World,' the product of the John Fremont High School in Los Angeles, not only furnishes romantic comedy but also teaches a lesson. The mythical Fremont High in the film is changed from one that had a dirty campus, a bad reputation, and a student body that did not care, into one of good behavior, honor, and pride. The idea for reform is brought about when a guest speaker at the school assembly talks to the students."

This outlet of expression was first fostered scholastically as a unit in appreciation. Groups in English classes viewed production in local theatres and later in the classroom, classified and evaluated their impressions. The committee on Photoplay Appreciation of the National Council of Teachers of English pioneered the way and helped to make photoplay appreciation a permanent feature in many of our progressive schools. To Mr. Max Herzberg and Dr. William Lewin, of Weequahic High School, Newark, New Jersey must be given the credit for leadership in this movement. The inclusion of movie analysis in many modern courses of study as a minor or major course indicates that the movement has some permanency. The National Board for the Review of Motion Pictures also aided materially in the organization and functioning of these early study groups. But it was not long before, in several sections of the country, group members desired to try their hands as producers and as before noted we have many creditable productions coming from school clubs and the classroom. These films have been largely either a record of school activities or have been evolved from the text book experiences in the classroom. Another source for student dramatization has been the history of the community. Almost any town has enough spots of local interest for a respectable documentary film. Schools, also, have developed scenarios with a romantic comedy type. Needless to say the co-creators in such a project have had a good time. Another example of such creative enterprises was furnished by the Photoplay Club of Greenwich High School, under the leadership of Miss Eleanor Child. Their comedy, "Trouble or Nothing," won first place in the national contest sponsored by the Four Star Clubs of the National Board of Review in 1938.







Above: Editing the film at Central High School.



Above: Members of the Central High School Photoplay Club study camera and lighting techniques.

Right: One of the production group of the Greenwich, Connecticut, High School Photoplay Club filming a Red Cross worker engaged in the cutting of bandages. This shot is included in a film of Greenwich Red Cross activities made by the Club.

Still another example of what might be done by an amateur high school cinema club is found in the work that the Central High School Photoplay Club of Newark, New Jersey has to its credit as a result of its effort over a period of time. Mr. John A. Deady is the adviser of this active group. In this club's film library, there are student-made films covering a wide range, films picturing teaching procedures, films made in participation with civic enterprises, documentary films showing industrial processes.

This club won first place in the National Board of Reviews Four Star contest in 1937. Their winning film depicted physical education in a large high school. What a thrill came to these young people when the director of a large metropolitan museum said of their colored film which featured a museum activity, "I think it is very remarkable and wouldn't have anything happen to it for the world." What great pleasure was theirs when after weeks of work filming activities of the social agencies, their creative efforts were completed and their picture screened before a large audience. They made the front page with that! What a worth-while project! Then there was the production of the teaching film "Reaching for Knowledge." So well was this job done, that the young producers are able to derive continued satisfaction in that it is now on rental and used repeatedly by schools and libraries. It is considered one of the best films on the subject treated. Mrs. Lavina La Manna of the Central High Library, who planned the scenario, has charge of rental service for "Reaching for Knowledge."

It is true that the majority of school-produced films are not without flaw. They are naturally faulty for these boys and girls have much to learn. But these youthful workers with the celluloid strip are engaged in a creative activity and exploring new fields as this activity leads them on.

Yes, scholastic Hollywoods with student scenario writers, student costumers, student technicians, student actors, and student producers have been set up the length and breadth of the land as an aid to expression and an outlet for creative work.

And this work is just beginning!



Below: A Photoplay Club student at Greenwich, Conn., obtaining a light reading before shooting the scene.





The photographs shown here are from the film "The Child Explores His World," produced and distributed by the Harmon Foundation.

# MOTION PICTURES MUST COME FROM A DESIGN

Evelyn S. Brown, Assistant  
Director, Harmon Foundation.

The "magic" of the motion picture is an expression that is regularly used in conversation and in writing. It was probably as innocent in its first meaning as the term "magic lantern." It simply meant to the lay mind that through some certain combination of film, lenses, lamps and a darkened room, one could be lifted from the earthy and uninteresting round of daily existence into far places or imaginary situations.

There is actually no magic in bringing about the motion pictures which we see. The camera, the film, and the projector, all of which are basic to bring movies into play on the screen are the products of science and they have been synchronized so that the result—the picture on the screen—is the reproduction of creative ideas or of actual occurrences. The motion picture may at times have its head in the clouds of fanciful situations and people, but its feet remain rooted in scientific ground.

The motion picture has grown within a comparatively short time from a rather rag-tag adolescence of imitation of the adult arts of the theatre and the pictorial into its own gracious stature. It became an art. But it did this after there was recognition of the limitations with which it had to contend. It made the most of those limitations and in

doing so achieved its heights, thus conforming to the adage that all arts exist by exploiting their limitations.

Who then are the artists? Let us at this time take our minds completely off from the great or near great productions of Hollywood, and think only in terms of those simpler films such as the "you's and me's" can become interested in making and in using—the 16 millimeter silent films. For in these, just as truly as in the professional films, there is a synthesis involved in the design. This synthesis results from the creative work of the script writer, the camera man, and the film editor. In some instances these individuals are all rolled into one, and a single person covers all these functions. Such cases are rare, and an artist who performs in so many directions is not subject to any rules, for he must, perforce, work alone.

The cameraman knows the technique of his camera's performance, but for intelligent translation of the script into film, he must have a script that is geared to the range of the camera ability, just as a theatrical production must conform to the limits of the stage itself. The script writer therefore must sooner or later learn to speak in terms of the camera so that unity will be established. The film editor must know what the script is intended to say and do and



gauge his cutting accordingly. These three are chiefly responsible for the art of the motion picture of which we speak.

For several years, the Harmon Foundation through its Division of Visual Experiment, has been producing, editing and distributing motion pictures for use in thoughtful programs. Schools, clubs, socially minded organizations, and churches have been its chief coordinators both in the making and in the using of the films it has had to distribute. Its work in this field has been only one of several of its activities, and the purpose has not been that of finding something to be busy about, but rather through actual experience to arrive at certain conclusions or patterns, which could be made available to other groups or individuals desiring to utilize this modern medium of expression.

The making of films for such groups as those already mentioned is not unique in its lack of bases upon which to work; for it is doubtful if one would find in Hollywood today many methods that have been developed. However, this past year the Foundation felt that it was time to take account of stock and correlate some of its findings. The first step in this direction was to accept the invitation of St. Lawrence University in Canton, New York to conduct a course at its Summer Session in the research and designing of the educational or socially useful film. This course was to parallel one already installed in the use of visual aids.

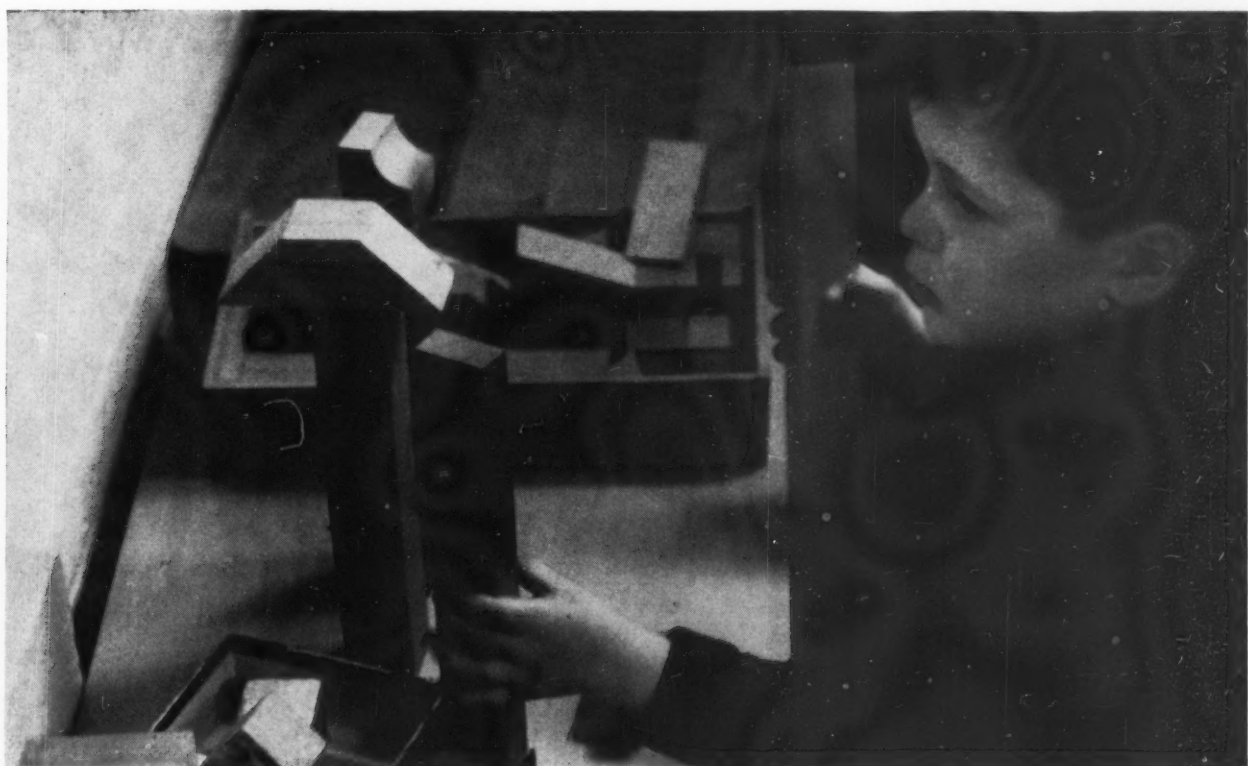
The Foundation had long since learned that a film could be no better than its scenario, and a good scenario must be based upon sound research. The research, once done and tabulated could serve in writing the scenario; it could serve in editing the film; and it could serve in the preparation of the Teacher's Guide or Reference Outline for use with the film.

Too often have organizations made what are called "record" films of their activities—that is, a camera man has begun at the basement and photographed all the way through to the attic, everything that the organization is busy about. The effect on the screen is that of being taken

on a quick tour of the building. This is all very pleasant, but such a film is of use to the organization itself only, and misses fire as an interpretation of the basic philosophy of the reason for the organization's existence. The same material can be pointed up, with emphasis on special features, and with titles which are as much a part of the plastic material as the very scenes, and gives a real feeling of the place of the particular organization in the social structure today. This means advance planning with the aim of the picture clearly set forth, the viewpoint which it is to take and the general scheme for carrying this out. This plus the results in the research should provide the material for a water-tight scenario.

As an illustration of the point, let us say that Slab City wants a motion picture made on its art museum. This can be a "record" picture which the museum officials can put on to show persons who come there or can take with them to show outside, giving the explanations orally. It can on the other hand, be an important picture in educational work; its aim might be to show how the museum makes art an actual part of the life of the community; and its viewpoint could be that through its museum activity, Slab City has made for a richer community life; that it has done so at no more expense than it would have had with a static type of museum; and that the results obtained from Slab City's museum work make it a practical experiment to be followed in other communities.

The film would then be exceedingly selective in its use of materials in its scenes; it would use only those things which readily carry forward the central theme being considered; its titles would be just as neat and quickly expressive as its scenes, and would be used only to build up to the theme. If the museum is an influence in the community, then scenes must be planned to show this—the factory workers electing a representative to serve on the exhibition board; the taking home of loan exhibits for a small fee to hang on the walls and the reaction to home arrangements that this brings about; the bringing of school children in on the functioning of the art museum, etc.



The very young generation builds for the future, learning to use hand and mind by doing construction work with woods.

Who then would be interested in using such a film? Other museum groups; Chambers of Commerce; schools; clubs; and churches — for art is basically kin to religious service and teaching.

If one is to build a house, he starts with a plan which combines his ideas with the architect's design and draughtsmanship; artisans work from the pattern given them and the final structure is achieved as it had been visualized on the blue print.

Even so may "paper patterns" be made for films. For want of a better name, the Harmon Foundation has chosen to call the pattern form it has devised, the Film Prospectus. On one large sheet of paper, the Prospectus answers all the questions pertaining to the film, right down to the final form of the detailed scenario. These points are set forth in concise statements, brief and to the point. The film subject is given; the approach to the subject; the expected clientele for the film; the use they would make of it (types of meetings, classes, etc.); source material gathered in the research is tabulated under reading, interviews, and field observations, and the gist of each is carefully shown; from these source materials the conclusions are drawn and listed; from those conclusions recommendations are made for the film under the headings of Aim, Viewpoint, and Physical Form (number of reels—kind of film to be used, etc.). Another heading covers the fundamental points to be included in the film, and finally is given the actual visual treatment.

Once a film idea has been through this complete charting, it must be good enough for visual treatment to have withstood the examination and investigation that has been made of it. All of the background material, reasons for the film being made and information as to how the visualization is to be done appear together in streamlined form. It is the design for the scenario, for the cameraman, and for the film editor.

Building plaster of paris mountains and valleys is the museum way of learning geography. The photo below is taken from the film "The Child Explores His World," distributed by the Harmon Foundation.



To try film making without some such scheme is as unsatisfactory as it would be for the architect to design a hospital without knowing what goes on inside and what its basic needs are; or the sculptor to try modeling without knowledge of bone and muscle structure.

Students in the course at St. Lawrence this past summer began their study on designing motion pictures with the sequence, since all films are made up of one or more sequences. They had only just mastered their sequencing at the time a Film Demonstration Week had been scheduled. Three pieces of student work were selected for filming during this time, and class members served as production crew. One of the most valuable results of this experience was the realization on the part of the students for the need for research. For simple as were the themes which they had selected, the acid examination they were put to in photography brought up points of controversy or uncertainty.

There was no difficulty in the week that followed, when the matter of research and the Film Prospectus came up in the classroom schedule, to set forth reasons for either of them.

The Foundation was exceedingly interested in co-operating with St. Lawrence University this past summer, not only because this meant bringing its findings together in a teaching form, but because it was an opportunity to rub elbows with educators. Students in the class were with but one exception teachers, and it did not look upon its own course as an isolated one. There has been a great deal of talk in recent years about educational films, but until recently there have been no films for education that have come out of the educational process itself. Gradually it seems to have become apparent to those engaged in educational work, that here is a great medium of expression—the motion picture—that can cut through practically every department of study.

There is hardly a curriculum subject that could not achieve helpful results through a visual approach. How much more interesting, for instance, could the subject of economics be made, if a given problem were made the actual situation for a film. Students could prepare the research material just as they prepare the papers to be handed in to the teacher. Such papers they work on usually in tread-mill fashion without realization of any actual value that the process has for them. If it were for a visualization, they would have complete understanding of their subject; they would have to be concise; words would have to mean something, and be as carefully selected as those of a poet.

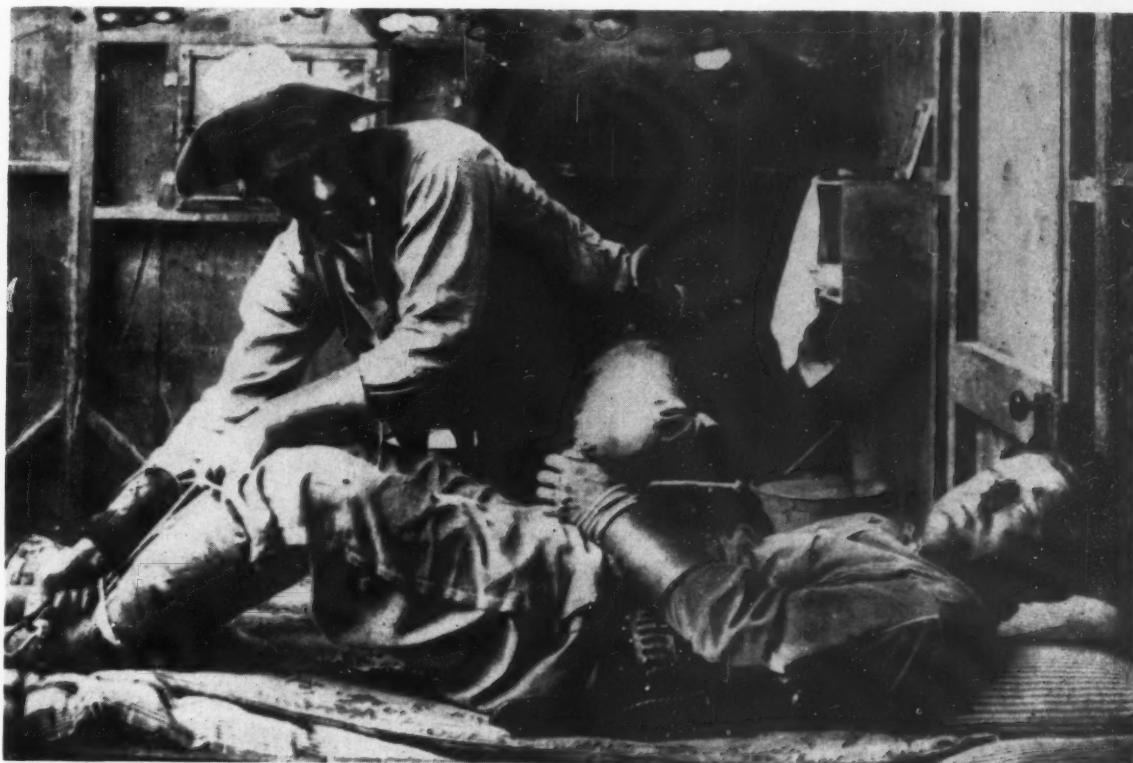
The English department could work on the title text as a part of its assignment in punctuation, grammar and spelling. The art department could contribute title backgrounds, or do any necessary art work on the props. The physics and chemistry departments could make their contributions in the lighting problems, developing still films, and so on into practically every school subject.

The motion picture can indeed become "magic" in its pedagogical influence if teachers will study out the curriculum to see where visual materials would be helpful; and where they are needed. It is up to them particularly to be in the vanguard so as to get all the values possible from this powerful modern medium for use in educational channels.



# EARLY FILMS

Broncho Billy, precursor of all "Western" stars, is fastened to the cot. The title of the picture is unknown, but it was produced before 1912. Note the opaque shadows and overhead lighting, indicating an outdoor set-up with daylight as the source of lighting.



Eric von Stroheim's penchant for uncompromising characterization and realistic detail is evident in this scene from "Greed" (1923), that extraordinary film which culminated twenty years of realism in the American Scene. The two stills shown here are from the Lewis Jacobs Collection.

# ARTISTIC MOTION PICTURES

James Shelley Hamilton,  
Secretary of Exceptional  
Motion Pictures Committee,  
National Board of Review.

For the rest of the world the best—and the most unusual—movies come from America. We ourselves, naturally enough, take our own pictures as much for granted as we do our morning milk deliveries, and for films that picture life differently, or picture a different life, we look to other countries. In such a small thing as the world has become, with America more and more involved with the fates and lives of other peoples, there is something more than esthetic cosmopolitanism, something more even than mere curiosity, in wanting to know what sort of human beings live in other lands, and much as movies deal in dreams and entertaining fiction, they can—and do—present realities, more vividly than any other sort of picturing.

It happens that now, with things as they are, we aren't getting many foreign movies. Germany and Russia, who have made so many of the best movies in the past, aren't swapping cultures with us just now, and Sweden, and Italy too, though they send us pictures, make their pictures primarily for home consumption, not particularly interesting to people not fairly well acquainted with their language. It is France, a country which in the last few years has had a renaissance of film art, from which the best has come this fall. There is no knowing when they will be able to send more.

The picture that met the most astonishing reception here at first was "Harvest." The state board of censors in New York promptly banned it, which as always created an immense amount of curiosity about the film. Critics saw it in private showing and praised it, with passionate scoffing at the silliness of the censorship that was keeping the film from the public, and newspaper editorials found a good text for blasting at the un-American local law that allows a small group to decide arbitrarily what their fellow citizens shall see. Eventually a higher authority removed the ban, and now anyone who cares to can walk into the theatre where the film is being shown and wonder what it was that disturbed the guardians of public morals so profoundly. If they are looking for something shocking or obscene they have plenty of ground for demanding their money back at the box office. For what they see is a simple story of simple people, almost a parable, laid in a bleak French countryside which has been abandoned for its unfertility. A man settles on a deserted farm there, and all by himself tries to bring it back to growing things. A peddler passes through, his cart dragged along for him by a woman who is no more to him than a beast of burden. She revolts against his treatment and runs away, taking refuge in the tumble-down farmhouse. From then on it is just a story of a lonely man and a lonely woman, close to the soil and as unglamorous as only the lowliest of peasants can be, who found love together and brought productive life back to the deserted land. Its great strength as a picture is its universality of humanness, and a remarkable combination of spirituality with the fundamental simplicities of life. There are the human clods and the earthy clods, and the miracle of love and labor creates a blooming in them, tenderly and beautifully.

Just as "Harvest" is full of life and the promise of life, "Port of Shadows" bears out its title by being a study of defeat and doom. It is a picture of atmosphere and moods and character, in which plot is of only incidental

importance, about a deserting soldier who walks his way into the harbor of Le Havre, from which he hopes to sail to a new life in South America. That is a freedom he never reaches, because his life becomes desperately entangled with the lives of some desperate people who exist in the foggy surroundings of the ship docks. What matters more than the outcome is the way a very promising new director, Marcel Carné, has focused his revealing camera on the seafloor and its people, with an extraordinary magic of understanding and revelation. And he has to help him that star of French stars, Jean Gabin, whom America got acquainted with in "Grand Illusion," and a lovely actress who can act, Michele Morgan.

"The End of a Day" (which remotely reminds one of the jobless vaudeville actors in "Babes in Arms") is about the people in a French home for old actors, a tender, nostalgic, pathetic and humorous picture of those strangely fashioned servants of the public who are so close to the great things of the theatre and so far from the things of life. One tragic figure stalks among them, refusing to be old—a great lover of former days whose ego will not let him believe that women no longer adore him. The rest live in their memories instead of trying desperately to re-live their memories, and Duvivier has beautifully re-created that peculiar but glamor-haunted atmosphere in which stage folks, big and little, live something that is only partly their own individual lives because so much of the parts they have played had got into their veins. Probably only from France could have come a picture which manages, amidst all the oddities of theatrical people, to sustain and present the dignity that made those same people important as devoted practitioners of a great art.

Two familiar subjects have received new treatment from expert hands: "La Marseillaise," directed by the Jean Renoir who made "Grand Illusion" and who has approached history from his own highly individual point of view, and "Rasputin," in which Harry Bauer, one of the great character actors of the world, makes something more than a fantastic figure of melodrama out of the strange monk who played such a fatal part in the final years of the last Russian czar.

Quite out of the ordinary is a collection of musical filmings shown under the title of "Film Concert." They are important just as the playing of Paderewski and Heifitz was important in the films in which they appeared—something for music lovers to listen to and watch and study. In this new program there is no story—Alfred Cortot plays Debussy, Brailowsky plays Chopin, on the piano; Gregor Piatigorsky plays the cello; Jacques Thibaud the violin; Elisabeth Schumann and Ninon Vallin sing; and there is dancing by a young lady and by Serge Lifar and the Paris Opera ballet. All the numbers are interesting in one way or another, but they indicate that in such camera reproductions the farther the camera stays away from being merely pretty and pictorially illustrative, the better. Interpretative scenes are distracting, and what music lovers (for whom the films are obviously meant) will enjoy most, and enjoy extremely well, is where music itself, and its performer, combine for the ear and eye to produce what the composer wrote. The least satisfying are the dancing numbers. Hollywood appears, still, to know best how to put dancing on the screen.





## "HARVEST"

An unusual set scene from the French photo play starring Orane Demazis, Gabriel Gabrio, and Fernandel. A Marcel Pagnol Production distributed by the French Cinema Center.



## END OF A DAY

*Juno Films Inc., N. Y.*

A scene from "End of a Day," illustrative of the French love of "types."



*French Cinema Center*

## HARVEST

A still from the French film "Harvest," reviewed in Mr. Hamilton's article.



## PORT OF SHADOWS

At the left is a scene from "Port of Shadows," a French film outstanding for characterization and development of mood. The illustration below is a collection of drawings made from this film.



"Port of Shadows" features the French stars Jean Gabin and Michele Morgan. Distributed by Film Alliance of the U. S., Inc.





Cinderella watches her sisters leave for the tea dance.



The Prince takes Cinderella away in his automobile.

# A MODERNIZED CINDERELLA

Ruth Henry,  
San Diego, Calif.

The time had come for the Photoplay Club to choose the subject for its annual movie. They wanted to enter again the "Make Your Own Movies" contest, sponsored by the national organization of 4-Star clubs. Last year it had been an original melodrama, based on the financial crash of 1929, done in black and white. This year it was to be in Kodachrome. Various ideas had been discussed—"Gone With the Wind," "Cinderella," a historical or an educational picture—nothing seemed practical for them, since they had to consider such things as available equipment, locations, and money. Neither the school nor the club owned any movie equipment so mine was used—an 8 mm. Bell & Howell camera with a 2.5 lens, a tripod, a Weston light meter, and a Cine titler. For school use a 16 mm. is much superior to an eight, but such a camera was not available. The only point in favor of the eight is that the film is much cheaper; and, as this was only a club project, money meant a great deal. No lighting equipment was available so settings would have to be outdoors in order to use natural light. Students' homes, the park, and the school were possibilities for locations. The club membership being composed entirely of girls, difficulties were met immediately as to actors. Last but not least came finances. Perhaps, if you are interested in working out a similar project, you would like to know how they solved this problem. The dues of the club were ten cents a month. At a football game the students sold candy. During another game, they took pictures including close-ups of students in the stands as well as shots of the game. The showing of these along with some other films cleared several dollars. For once there was enough money for film.

Much discussion from various angles brought the decision that a modernized version of "Cinderella" could be produced rather well. A committee worked on the story for the next meeting where it was submitted for criticism. For locations the committee chose an outdoor barbecue pit belonging to one of the members and for the tea dance, the patio of another house. Later this was changed, because of insufficient light, to the patio of a building in the park where there is an abundance of shrubbery, a colorful fountain, and plenty of light. After the story had been accepted, it had to be changed into shooting script with exact scenes and types of shots. For interest close-ups and medium shots must be worked in with long shots. Frequent use of close-ups as a means of suggestion will make the action clear enough without using so many titles. For example, when it is time for Cinderella to leave the dance, a close-up of the wristwatch on her arm tells the spectator why she is running away so suddenly; it is about six o'clock and the Fairy Godmother has warned her to return by six. The Cine titler was used for this shot.

The following club meeting was set aside for the selection of the characters. The story committee, influenced by the general opinion of the club, made the choice. Having no boys in the group, the girls decided they could do those parts. There was a little difficulty concerning hair because the modern coiffeur does not lend itself to being transferred into a boyish bob; there are too many curls. Disguise was finally dropped, and the girls wore their hair in the usual manner. The character title warned the audience to expect an all-girl cast.

Then rehearsals began—at school and on location.



One of the girls who wrote the script was the official director. Another member was responsible for the props, also the color of the costumes. In Kodachrome it is important to have pleasing color combinations. Approximately two and one-half days were required for the shooting. A shot would be rehearsed once or twice and then taken. Time is an element to be considered in shooting because it always takes much longer than planned. Then came the week of waiting for the films to be processed.

The processed films had to be cut and edited. A meeting of the club was called for criticism. Because of the difficult back lighting some of the shots had to be retaken. A few had to be made over because of incorrect exposure. I'm sure our difficulties in getting these shots the second time equalled some of the problems of real movie producers. It was foggy for days. There was enough light but there would be no shadows in the other shots, so we had to wait. The first sunny day found our leading lady in bed with a cold. Prince Charming had trouble in again borrowing one of her costumes. And all the time the deadline for the "Make Your Own Movies" contest was drawing closer and closer. As the pictures were taken at the home of the leading lady, the first day she was able to be up we completed our shots.

The titles were printed on colored paper with white ink by a mechanical drawing student and taken with the titler. There are fifteen titles in the film including the main titles, characters, etc. The picture opens with the name and close-up of each main character.

Now, as for the modernized version of "Cinderella" when completed—the introduction of characters was followed by a title, "Once upon a time . . ." Cinderella is seen sitting by the outdoor barbecue pit reading a book secretly as we can tell by her frightened glances now and then. The two haughty sisters, dressed for a formal affair, enter and put Cinderella to work. Re-reading the invitation, one discovers it is late and they rush out. A close-up of the invitation tells us they are going to a tea dance at the Ritz. Feeling very sorry for herself, Cinderella finally sits down and sobs. The Fairy Godmother appears very suddenly and tries to comfort her by offering to play Chinese checkers but is unsuccessful. When the Fairy Godmother does discover the trouble, she clears up the work, changes Cinderella's rags to beautiful formal attire, and even transforms an old Ford into a Packard by the wave of her wand. (Most of this was done by stop motion. The dishes and kettles disappeared in animated fashion from the fireplace by taking a frame at a time and moving things between shots.) Cinderella is sent off in the car with the warning to return by six or everything will change back. At the Ritz, Cinderella is surrounded by admirers, and the sisters watch her jealously, not knowing who she is. The party is so much fun and Prince Charming is such an attractive young man that it is almost six before Cinderella notices the time. She waves a hasty good-bye to her Prince and rushes out, leaving behind her evening slipper. Prince Charming is puzzled but puts the slipper into his pocket and determines to find her on the morrow.

The next afternoon finds the sisters sitting on the lawn reading. Prince charming arrives and asks to try on the slipper lost at the ball. It doesn't fit and just as he is about to turn away in despair, he spies Cinderella.

Even though she is in rags, he insists she try on the shoe, much to the sisters' amazement. The slipper fits! Prince Charming takes Cinderella away with him, leaving the sisters very disgruntled. The closing shot is the Prince's convertible sedan driving away with Cinderella and the Prince Charming framed in the back window.

The picture was fun to make but don't be disillusioned—there are hours and hours of work to any picture. My ambition is to make a picture some time in which the entire school cooperates. The English department will furnish the story, the art department—the sets, the drama department—the actors and actresses, and the other departments will help in any way necessary. I'm now working with a group in another school which owns a 16 mm. camera and other excellent equipment. School news reels are our objective this year. If you start any projects of this kind, you will find it fascinating work.

Student members of the Photoplay Club of Central High School, Newark, New Jersey, study light values in learning the technique of movie making.



# THE CITY

Reviewed by Elias Katz

"The City" is by far the finest documentary film thus far produced in the United States. It follows in the tradition of government-sponsored documentary films, "The Plow That Broke the Plains," and "The River," in that it was made away from the beaten track of Hollywood productions. It demonstrates conclusively that the documentary film can be developed to the heights of a significant art form.

What is meant by "documentary film"? What are the documentary film's implications for art and art education? In subsequent issues the Motion Pictures section will devote some space to a consideration of these and related problems. For the present, the documentary film may be tentatively defined as one which presents events and scenes which are not acted, not posed, not produced in a movie studio, in short, it presents scenes and people as they exist in the life around us. But, you may ask, do not the newsreels show the same thing? True, but with this difference—the newsreel is a haphazard conglomeration of persons and events flung together from all corners of the earth, while the documentary film is one which is consciously planned to present a certain theme, using for its material the actual scenes of the actual people and places shown.

At the same time that this original (in the literal sense) material is used, the best documentary films have also been created with fine artistic perception, but in the quality of the photography, and in the arrangement of the whole (editing). This is understandable in the case of "The City" when we find that it was photographed and directed by Ralph Steiner and Willard Van Dyke, two outstanding artist-photographers. Every shot in the film is conceived and executed with all the resources of the fine photographer. Line, dark-and-light arrangements, and use of filters to bring out textures and tones, make each scene a delight to behold.

It is not only the individual quality of each shot, but the brilliant manner in which the shots have been arranged to communicate the theme, which raises the film to such high levels. The theme, as conceived by Lewis Mumford, is stated in the foreword: "Year by year our cities grow more complex and less fit for living. The age of rebuilding is here. We must remould our old cities and build new communities better suited to our needs. . . ."

The film itself is in five sections. First, the New England village, showing the simplicity and primitive quality of the first stages of the town. Then comes the "Industrial City—City of Smoke," a saga of the industrial development of our civilization, at the same time revealing the misery, horror and ugliness of the lives and background of the people who are fettered to this kind of city. Part three shows the "Metropolis—Men into Steel," revealing the everyday activities of the millions who inhabit the great cities like New York, Chicago, London. Next we see "The Highway—The Endless City," demonstrating the stupidity of the traffic jam and traffic problems raised by



the congested cities. Finally we see "The Green City," which shows the ideal city for living.

It is in the last portion of the film that we see what can be done with city planning. The planned city of the future, according to this film will have plenty of open space, plenty of air, light, grass, trees. The factories are not too huge, well-ventilated, and located where they can be easily reached by the workers. There are libraries, clean kitchens with modern conveniences, and leisure time in which to enjoy these facilities. The important point brought out is that there already exist such communities in places like Bradburn, N. J., and Greenbelt, Md., so that the ideal is definitely practicable.

For beauty of photography, for breath-taking motion pictures, and for excellence in editing, "The City" should be seen by all interested in the film as an art form.



# MOTION PICTURE MEMORANDA

By Patricia Hagan

## THE CINEMA AS A CREATIVE ART

Teachers, club directors, and other leaders of groups realize the impetus a contest gives to projects among both young people and adults, and perhaps word of two national amateur motion picture contests may be news to some interested in this field of creative work. The motion picture offers many opportunities for "creating something"—costumes, settings, new camera angles, lighting, to mention a few. The Amateur Cinema League sponsors a contest for the Ten Best Non-Theatrical Films of the year, with entries from all over the world. The 4-Star Clubs (composed of elementary and high school groups throughout the country) of the National Board of Review of Motion Pictures conduct a yearly contest with two divisions of awards—a prize to the club presenting its first production and one to the club which has made more than one picture. More detailed information is available from these two organizations whose addresses are listed elsewhere in this issue of DESIGN.

## EXCEPTIONAL PHOTOPLAYS

Often in a gathering one hears mention of a certain unusual film which someone is especially enthusiastic over but which very few present have had the opportunity to see—the artistic successes not always being the box office successes. Such motion pictures find a warm reception among Little Theatre groups, university forums, motion picture clubs, and like organizations, as well as providing a painless method of deriving "benefit funds" for the treasury. A list of photoplays possessing outstanding merit in the artistic development of the motion picture is a recent compilation which contains a number of the older films as well as more recent ones which are still available for exhibition. To mention a few from the lengthy list: *The Adventures of Chico* (Mexican); *A Nous, La Liberté* (French); Jean Cocteau's *Blood of a Poet* (French); *Czar Ivan the Terrible* (Russian); *The Birth of a Nation*, *Elephant Boy*, *The Fall of the House of Usher* (American); *Janosik* (Czech); *The Hunchback of Notre Dame* (silent version of interest in comparison with new version); *Le Kermesse Heroique* (French); *Man of Aran* (Irish); *Moana, Life and Loves of Beethoven* (French); *Nine Days a Queen* (British); *The New Gulliver* (Russian); *The New Earth* (Dutch); and *Rembrandt*. Information regarding this list may be obtained from DESIGN.

## FUTURE FILMS

A number of educational authorities have seemed astounded, in print, at one time or another over the fact that "everyone talks about the movies," so here are a few forthcoming productions that will probably provide food for talk as well as interesting research on authentic costumes, customs, backgrounds and such: *Abe Lincoln in Illinois*, *The Hunchback of Notre Dame*, *Drums Along the Mohawk*, *Northwest Passage*, *All This and Heaven Too*, *The Private Lives of Elizabeth and Essex*, and perhaps needless to add, *Gone with the Wind*.

## THE FAIR FESTIVAL OF DOCUMENTARY FILM

The Association of Documentary Film Producers whose program is "to develop, publicize and promote the artistic and technical standards of independent creative films," exhibited a number of documentary films at the New York World's Fair, some of which had never been shown before the general public. A partial listing may prove interesting: *The Earth in Song* (an idyll of Czech peasant life), *Five Faces of Malaya* (the five races which inhabit the peninsula and their contribution to its culture), *The Wedding of Palo* (a study of life among the Eskimos), *The River*, *The City*, *The School*, *The 400,000,000*, and *Spanish Earth*.

## MOVIE "TO THE LADIES"

A 16 mm. movie giving a glimpse of the growth of culture as seen through the eyes of Princess Alexandra Kropotkin and the application of this culture to present-day life, has just been announced. It is entitled "To the Ladies".

The beginning of the movie traces the development of lace-making from before the time of Louis XIV, its inception as an art, and its growth from simple embroideries and cut work to elaborate needlepoint and pillow lace. The latter half of the film shows the application of lace design to die cut paper and the part that lace paper and paper accessories play in making for simple elegance and gracious living.

It also shows the actual preparation of many recipes for enticing dishes, which along with the beautiful though simple and economic table settings and the comments of the Princess will prove of great interest.

The film may be borrowed free of charge, except transportation costs, by any recognized organization owning or having access to a 16 mm. sound movie projector. The film is being distributed by Burton Holmes Films, Inc., 7510 N. Ashland Ave., Chicago, Ill.

## EVOLUTION OF SKYSCRAPERS SHOWN IN FILM

The development of the skyscraper from a crustacean (a building supported by heavy outer walls of masonry) to a vertebrate (a building supported by an anterior steel skeleton) is graphically and sometimes humorously illustrated in a motion picture, "The Evolution of the Skyscraper" produced by the Architectural Department of the Museum of Modern Art, 11 West 53 Street, New York City. It was shown for the first time at the Museum on Wednesday, November 1, and continued through November 14.

The skyscraper, typical of the skyline of New York and other large American cities, is this country's most original contribution to world architecture. It has been the greatest revolution in architectural construction since the Gothic system of building 650 years ago. As the best method of showing the origin, construction, design and problems of this most modern form of building, John McAndrew, Curator of the Architecture Department, planned and directed the film and wrote the scenario for "The Evolution of the Skyscraper." E. Francis Thompson was the photographer.

The film, which has a running time of 50 minutes, is silent and is on 16 mm. stock. Following its showing at the Museum of Modern Art it will be circulated about the country to schools, colleges and other museums.

# A LISTING OF EDUCATIONAL FILMS

Compiled by Elias Katz

Perhaps the most important problem which faces those who would like to use motion pictures for art education is the present location of the films. To fill the need for information on this point, the following listing of films is presented. After the name of the film appears information as to whether it is 16 mm., 5 mm., silent, or sound, the number of reels (one sound reel is 10 minutes; one silent reel is 16 minutes long); and the name and address of the distributor. Rental and sales costs have not been included, since there is such a variety of rates.

Readers who may have further information on films for art education are cordially invited to forward this to the writer c/o Motion Pictures Section, DESIGN.

## COMMUNITY (4)

- THE CITY. 35 mm. sound, 4 reels. World Pictures Corp., 729 Seventh Avenue, New York, N. Y.
- CITY PLANNING. 16 mm. sound, 1 reel. Walter O. Gutlohn, Inc., 35 West 45 Street, New York, N. Y.
- STORY OF THE CITY. 16 mm. silent, 4 reels. International Library of Visual Aids, 1270 Sixth Avenue, New York, N. Y.
- THE URBAN PATTERN. 16 mm. silent, 2 reels. Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York, N. Y.

## HOME (1)

- THE AMERICAN WING. 16 mm. silent, 3 reels. Metropolitan Museum of Art, Fifth Avenue and 82 Street, New York, N. Y.

## THEATER (1)

- THEATER DESIGN. 16 mm. silent, 1 reel. Walter O. Gutlohn, Inc., 35 West 45 Street, New York, N. Y.

## DESIGN (3)

- CREATIVE DESIGN IN PAINTING. 16 mm. silent, 1 reel. Walter O. Gutlohn, Inc., 35 West 45 Street, New York, N. Y.
- TEACHING CREATIVE DESIGN. 16 mm. silent, 1 reel. Harmon Foundation, 140 Nassau Street, New York, N. Y.
- WE ARE ALL ARTISTS. 16 mm. silent, 3 reels. Harmon Foundation, 140 Nassau Street, New York, N. Y.

## GRAPHIC ARTS (5)

- DRYPOINT—A DEMONSTRATION. 16 and 35 mm. silent, 2 reels. Metropolitan Museum of Art, Fifth Avenue and 82 Street, New York, N. Y.
- THE ETCHER AND HIS ART. 16 mm. silent, ½ reel. Bray Films, 729 Seventh Avenue, New York, N. Y.
- THE ETCHER'S ART. 16 and 35 mm. silent, 2 reels. Metropolitan Museum of Art, Fifth Avenue and 82 Street, New York, N. Y.

- THE LAST OF THE WOOD ENGRAVERS (TIMOTHY COLE). 16 and 35 mm. silent, 2 reels. Harvard Film Service, Cambridge, Mass.

- LYND WARD AT WORK. 16 mm. silent, 1 reel. Gutlohn, 35 West 45 Street, New York, N. Y.

## ARCHITECTURE (11)

- AROUND OLD HEIDELBERG. 16 mm. silent, 1 reel. Kodascope Libraries, Eastman Kodak, Rochester, N. Y.
- BAROQUE ARTS IN AUSTRIA. 16 mm. sound, 2 reels. Garrison Film Distributors, Inc., 1600 Broadway, New York, N. Y.
- CHURCHES AND CATHEDRALS. 16 mm. sound, 2 reels. Walter O. Gutlohn, Inc., 35 West 45 Street, New York, N. Y.
- COLONIAL ARCHITECTURE. 16 mm. sound, 1 reel. Walter O. Gutlohn, Inc., 35 West 45 Street, New York, N. Y., and Bell and Howell, Inc., 30 Rockefeller Plaza, New York, N. Y.
- THE DAILY LIFE OF THE EGYPTIANS—ANCIENT AND MODERN. 16 mm. silent and 35 mm. silent, 2 reels. Metropolitan Museum of Art, Fifth Avenue and 82 Street, New York, N. Y.
- DIGGING INTO THE PAST. 16 mm. and 35 mm. silent, 2 reels. Metropolitan Museum of Art, Fifth Avenue and 82 Street, New York, N. Y.
- HOUSES OF THE ARCTIC AND THE TROPICS. 16 mm. and 35 mm. silent, 2 reels. Edited Pictures System, Inc., 330 West 42 Street, New York, N. Y.
- THE HUMAN ADVENTURE. 16 mm. and 35 mm. sound, 8 reels. W. G. Shields, 9 Rockefeller Plaza, New York, N. Y.
- MARKET PLACE OF A NATION (WALL STREET). 35 mm. sound, 1 reel. F. C. Pictures Corp., 505 Pearl Street, Buffalo, N. Y.
- SHELTER. 16 mm. sound, 1 reel. Bell and Howell, Inc., 30 Rockefeller Plaza, New York, N. Y.
- THE TEMPLES AND TOMBS OF ANCIENT EGYPT. 16 mm. and 35 mm. silent, 2 reels. Metropolitan Museum of Art, Fifth Avenue and 82 Street, New York, N. Y.

## PAINTING (14)

- THE ANGELUS. 16 mm. silent, 1 reel. Hollywood Film Enterprises, 6060 Sunset Boulevard, Hollywood, Calif.
- ART TREASURES OF THE VATICAN. 16 mm. and 35 mm., silent, 1 reel. Akin and Bagshaw, 1425 William St., Denver, Col.
- THE BASHFUL SUITOR. 35 mm. silent, 1 reel. Wholesale Films Service, Inc., 48 Melrose St., Boston, Mass.
- THE BEGGAR MAID. 16 mm. and 35 mm. silent. Wholesale Films Service, Inc., 48 Melrose Street, Boston, Mass.
- \*CHILDE HASSAM—ARTIST. 16 mm. and 35 mm. silent, 1 reel. Metropolitan Museum of Art, Fifth Avenue and 82 Street, New York, N. Y.
- CREATIVE PAINTING OF LANDSCAPE. 16 mm. silent, 1 reel. Walter O. Gutlohn, Inc., 35 West 45 Street, New York, N. Y.



GEORGE GROSZ AT WORK. 16 mm. silent, 1 reel.  
Walter O. Gutlohn, Inc., 35 West 45 Street, New York,  
N. Y.

MODELS IN MOTION. 16 mm. and 35 mm. silent, 1/4 reel  
series. Eastern Classroom Films, Inc., Rochester,  
N. Y.

THE NEGRO AND ART. 16 mm. and 35 mm. silent, 1  
reel. Harmon Foundation, 140 Nassau Street, New  
York, N. Y.

PAINTING A PORTRAIT BY WAYMAN ADAMS. 16  
mm. and 35 mm. silent, 3 reels. Metropolitan Mu-  
seum of Art, Fifth Avenue and 82 Street, New York,  
N. Y.

RAPHAEL. 16 mm. silent, 1 reel. Akin and Bagshaw,  
1425 Williams Street, Denver, Col.

A STUDY OF NEGRO ARTISTS. 16 mm. silent, 4 reels.  
Harmon Foundation, 140 Nassau Street, New York,  
N. Y.

WILLIAM GROPPER AT WORK. 16 mm. silent, 1 reel.  
Walter O. Gutlohn, Inc., 35 West 45 Street, New York,  
N. Y.

THE WORKS OF MICHAELANGELO. 16 mm. and 35  
mm. silent, 1 reel. Henry Sazin Co., 155 East Mosholu  
Parkway, New York, N. Y.

#### SCULPTURE (7)

CONTEMPORARY ARTISTS (IVAN MESTROVIC,  
JAMES MONTGOMERY FLAGG, W. T. BENDA, 16  
mm. sound, 1 reel. Walter O. Gutlohn, Inc., 35 West  
45 Street, New York, N. Y., and Bell and Howell, Inc.,  
30 Rockefeller Plaza, New York, N. Y.

FOUNTAINS, GARDENS AND STATUES. 16 mm.  
sound, 1 reel. Walter O. Gutlohn, Inc., 35 West 45  
Street, New York, N. Y.

FROM CLAY TO BRONZE. 16 and 35 mm. silent, 3 reels.  
Harvard Film Service, Harvard University, Cam-  
bridge, Mass.

THE MAKING OF A BRONZE STATUE. 16 mm. and 35  
mm. silent, 2 reels. Metropolitan Museum of Art,  
Fifth Avenue and 82 Street, New York, N. Y.

PLASTIC ART. 16 and 35 mm. sound, 1 reel. Erpi Class-  
room Films, Inc., 35-11 35th Avenue, Long Island  
City, New York, N. Y.

SCULPTURE IN STONE. 16 mm. and 35 mm. silent,  
1 reel. Harvard Film Service, Harvard University,  
Cambridge, Mass.

TREE TO TRUNK TO HEAD. 16 mm. silent, 3 reels.  
Lewis Jacobs, 122 West 61 Street, New York, N. Y.

#### ART IN INDUSTRY (6)

THE MAKING OF A STAINED GLASS WINDOW. 16  
mm. and 35 mm. silent, 3 reels. Metropolitan Museum  
of Art, Fifth Avenue and 82 Street, New York, N. Y.

THE MAKING OF WROUGHT IRON. 16 mm. and 35  
mm. silent, 1 reel. Metropolitan Museum of Art, Fifth  
Avenue and 82 Street, New York, N. Y.

MASTER OF THE CAMERA. 16 mm. silent and sound,  
1 reel. Pictorial Films Library, 130 West 46 Street,  
New York, N. Y.

THE MEDAL MAKER. 16 mm. and 35 mm. silent, 3  
reels. Harvard Film Service, Harvard University,  
Cambridge, Mass.

TAPESTRIES AND HOW THEY ARE MADE. 16 mm.  
and 35 mm. silent, 1 reel, Metropolitan Museum of  
Art, Fifth Avenue and 82 Street, New York, N. Y.

VOCATIONAL GUIDANCE (THE ARTIST). 16 mm.  
and 35 mm. silent and sound, 1 reel. Wholesome Films  
Service, 48 Melrose St., Boston, Mass., and Mogull  
Bros., 65 West 48 Street, New York, N. Y.

#### ARTS AND CRAFTS (8)

ART OF THE ARMORER. 16 mm. silent, 1 reel. Irving  
Browning Studios, 110 West 40 Street, New York,  
N. Y.

ARTS AND CRAFTS OF MEXICO. 16 mm. and 35 mm.  
sound, 1 reel. Erpi Classroom Films, 35-11 35th  
Avenue, Long Island City, New York, N. Y.

GLASS BLOWING, WITH SPECIMENS OF ANCIENT  
AND MODERN BLOWN GLASS. 16 mm. and 35  
mm. silent. Metropolitan Museum of Art, Fifth Ave-  
nue and 82 Street, New York, N. Y.

HOBBIES. 16 mm. sound, 1 reel. Walter O. Gutlohn,  
Inc., 35 West 45 Street, New York, N. Y.

MAKE A MASK. 16 mm. silent, 1 reel. Walter O. Gutlohn,  
Inc., 35 West 45 Street, New York, N. Y.

MAKE LINOLEUM BLOCK. 16 mm. silent, 1 reel.  
Walter O. Gutlohn, Inc., 35 West 45 Street, New  
York, N. Y.

MAKE A METAL PLAQUE. 16 mm. silent, 1 reel. Walter  
O. Gutlohn, Inc., 35 West 45 Street, New York, N. Y.

THE POTTERY MAKER. 16 mm. and 35 mm. silent, 1  
reel. Metropolitan Museum of Art, Fifth Avenue and  
82 Street, New York, N. Y.

#### ABSTRACT FILMS (4)

ANITRA'S DANCE. 16 mm. and 35 mm. sound, 1 reel.  
Walter O. Gutlohn, Inc., 35 West 45 Street, New  
York, N. Y.

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Teaching Films Custodians, 25 West 43 Street, New  
York, N. Y.

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Expanding Cinema, 422 West 46 Street, New York,  
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#### MISCELLANEOUS (5)

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MUSEUM. 16 mm. and 35 mm. silent, 2 reels. Met-  
ropolitan Museum of Art, Fifth Avenue and 82 Street,  
New York, N. Y.

BROAD STROKE DRAWING. 16 mm. silent, 2 reels.  
Ideal Pictures Corp., 30 East 9th Street, Chicago, Ill.

FIREARMS OF OUR FOREFATHERS. 16 mm. and 35  
mm. silent, 1 reel. Metropolitan Museum of Art, Fifth  
Avenue and 82 Street, New York, N. Y.

AN INTRODUCTION TO MECHANICAL DRAWING.  
16 mm. silent, 1 reel. Floyd W. Cocking, Roosevelt  
Jr. H. S., San Diego, Calif.

A VISIT TO THE ARMOR GALLERIES. 16 mm. and 35  
mm. silent, 2 reels. Metropolitan Museum of Art,  
Fifth Avenue and 82 Street, New York, N. Y.

# WHAT'S GOING ON?

By Blanche Naylor

THE extent to which the study of art and design is engaging the serious attention of both young and old is evidenced in the current exhibitions, and in the art news of the day. During the late summer and early autumn young students in various centers have actually neglected their sports to give their time to the completion of mural projects which they planned and executed. With the coming of the winter season we see an ever-increasing number of shows given over to adult efforts in the field of art as well as those of younger designers. Grown-ups who have for years devoted their spare time and leisure to much less profitable pursuits have now developed a true, deep interest in either studying art forms or in creating work of their own in answer to a sincere inner need to find and cling to things of beauty in this world. It is not an escapist trend—if it were it would not continue in the same direction so long. It is a definite desire to discover the basic realities and virtues of life.

An extremely unusual departure in the program of any museum, and one which is in line with the trend just noted, is the showing of "unknown" artists, wherefore the opening exhibition of the advisory committee of the Museum of Modern Art is gaining great attention and acclaim. It is called "Contemporary Unknown American Painters." Among those represented are a Vermont plasterer and decorator, a Brooklyn milliner, a Connecticut housewife, an Oregon painter, a Florida sign painter, a Brooklyn cloak and suit manufacturer, a New York negro laborer, a down-East clergyman, an unemployed man who gave his address as the Bowery, New York, a metal worker at Danne-mora, a Bronx cabinetmaker. The eighteen so-called "unknowns" have thoroughly grasped first principles, and have in every case stated their own special problems or outlooks in a very special way. All are quite different. There are, of course, tremendous contrasts in their ways of life, their past and present environment, their education and their general approach to life. Unusual technique has been developed by several of these very individual artists and the treatment varies as much as the subject. It is a definitely interesting show, and one which stresses the

steadily growing and developing interest among such vast numbers of intelligent, sensitive people today, no matter what their background.

"Sculpture by Painters" is the title of the current display at the Buchholz Gallery at 32 East 57 Street. Shown are pieces by Honore Daumier, Edgar Degas, Paul Gauguin, Kathie Kollwitz, Henri Matisse, Amadeo Modigliani, Pablo Picasso, and August Renoir.

The month's shows which would particularly appeal to those of us who have developed a social conscience are "Impressions of War and Peace" by John Groth at the F.A.R. Gallery, 19 East 61 Street, "Humanitarian Art" by Puma at the Bonestell Gallery at 106 East 57 Street, and the drawings by William Glackens of Spanish American War Scenes at the Kraushaar Art Galleries, 730 Fifth Avenue. The Humanitarian Art subjects are interesting in both title and subject, listed as "Child of War," "Three-Legged Man," "Et tu ---," "Home, Sweet Home," "Man Without a Country," and "Judas' Mistress." In each of these Puma gives his own philosophy. He believes all true art proffers enlightenment as well as enjoyment, and his work follows his belief most closely.

Announced for the winter at the Contemporary Art Centre at 92nd Street and Lexington Avenue are free classes in drawing, painting, sculpture and photography. The classes are exclusively for adults and they have enrolled a large number of pupils.

The ever-developing Brooklyn Museum is showing unusually interesting things for this month. One of the most popular displays is called "How Modern Is Modern?" which consists of a collection of material from the Museum Library pointing out the similarity of clear treatment which is to be found in the work of artists of other years who followed the same basic primary principles as our most modern artist-designers.

In the same locale is to be seen a good gathering of masks, both barbaric and civilized. This will go on until January 1, 1940.

The New York School of Printing at 461 Eighth Avenue, near 34th, is giving a series of free evening classes

in book illustration, including format, jacket, dummy, composition and drawing from the model. It is to be regretted perhaps that a distinct discrimination against women students seems to have invaded this terrain, since these classes are definitely labeled "For Men". Are we returning to the dark ages or is this mere inadvertence? The teacher is Edward Caswell, a well-known artist. If women had been kept out of this field entirely we would not have had such fine work as that of Helen Gentry, who after hard and thorough preparation has done fine work for Holiday House, publishing books for children of such excellent format that no child or grown-up who saw one could fail to be impressed by its perfection of planning and detail.

On the other side of the "war between men and women" and to balance the scales more than somewhat, there is a fine exhibition of the work of some two hundred seventy outstanding women artists of Australia, Czechoslovakia, France, Greece, Hungary, Italy, the Netherlands, Norway, Poland and Switzerland. The show is devoted to contemporary paintings, prints and sculpture. It is a comprehensive international exhibition and was organized by the Fine Arts Committee of the National Council of Women of the United States, and it is sponsored by the International Council of Women. Since its opening on October 15, it has attracted large audiences of both men and women and undoubtedly will continue to do so until its closing on January 14, 1940. It is to be seen at the Riverside Museum until that date.

The Museum of Costume Art in the International Building at Rockefeller Center presents Part III of a Cycle of American Dress, "Costumes from the Old World to the New," during the latter half of the month.

The Philadelphia Museum of Art is concentrating on a large display of the Art of China, and many people are flocking to see the correlated objects produced in the ancient citadel of Oriental culture.

Various masters of Modern Art such as Degas, Daumier, Cezanne, Picasso, Matisse, and Bellows are shown at Frederick Keppel, 71 East 57 Street, Manhattan.



## EXHIBITIONS AT STATE UNIVERSITY OF IOWA

The Department of Art of the State University of Iowa, Iowa City, announces its schedule of exhibitions for the academic year 1939-40. These include the work of Ivan Mostrovic, Thomas Benton, Jean Charlot, Edmund Kinzinger, George Schrieber, Grant Wood, H. E. Stinson, and many others. Also included are exhibitions of Contemporary American and European Drawings, Limited Editions Sculpture, Contemporary American Water Colors, American Oils, Big Ten Exhibition, Group of Iowa Artists, and Associated American Artists.

## ASSOCIATED AMERICAN ARTISTS EXHIBITIONS

The following exhibitions are announced for the Associated American Artists Galleries, 711 Fifth Avenue, New York, for the month of December.

November 22 through December 5: One-man exhibition of the water colors, oils and drawings of Aaron Bohrod.

December 6 through December 18: One-man exhibition of the new paintings of Irwin Hoffman.

December 18 through January 1: Group Exhibition of Paintings by Contemporary Americans: Thomas Benton, James Chapin, Manuel Tolegian, Raphael Soyer, Grant Wood, John de Martelly, Max Weber, Don Freeman, Aaron Bohrod, Luis Quintanilla, Paul Burlin, Arnold Blanch, Andrew Butler, Karl Fortress, Georges Schreiber, Joe Jones, John Costigan.

## EXHIBITION OF CERAMIC ART

The Thirty-ninth Annual Exhibition of the New York Society of Ceramic Arts will be held at the Argent Galleries, 42 West 57th Street, New York, from November 28 to December 9. The exhibition will be open to all forms of ceramic art, including pottery, tiles, terra cotta or sculpture, glass, stained glass, and so forth.

For information regarding entries in this exhibition, write to L. E. Barringer, President, 1 River Road, Schenectady, New York.

## EDUCATIONAL CONFERENCE ON PLASTICS

A national educational conference on plastics as applied to the design and decoration of interiors, to be sponsored by "Interior Design and Decoration" will be held December 11 and 12 at the Hotel Waldorf-Astoria, New York City, according to an announcement from that publication.

The conference, which will make the first organized effort to present to interior designers a synthesis of scientific progress, professional thought, and application potentialities, will be open to all professional designers of interiors, industrial designers, architects, and representatives of the various branches of the plastics field. In conjunction with the conference an extensive group of plastics furniture and decorative accessories will be exhibited.

## EXHIBITION OF ITALIAN MASTERPIECES

The Art Institute of Chicago announces that it has signed a contract with the Royal Italian Government to show the Masterpieces of Italian Art lent by that government to the San Francisco World's Fair. This exhibition will be on view to the public from November 18 to January 9, 1940.

The exhibition consists of the very greatest works of Italian painting and sculpture lent by the Royal Pitti Gallery and the Royal Uffizi Gallery in Florence, and from fifteen other great galleries of Venice, Milan, Naples, as well as from outstanding collections in Florence, Turin, Rome, Udine, Vicenza, and Palermo.



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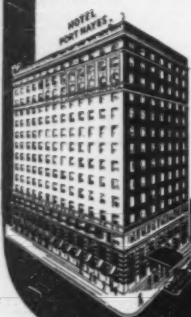
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## EXHIBITIONS AT MILLS COLLEGE

The Mills College Art Gallery, at Mills College, California, announces the following exhibitions for 1939-1940:

October 22 to November 29, Abstract Painting; December 6 to January 7, Reproductions in facsimile of French Drawings; January 10 to February 7, Durer and his Predecessors, an exhibition of prints from the Lessing J. Rosenwald Collection; February 11 to March 20, American Excavations in the Near East; April 3 to May 5, Architecture and Design from the Bauhaus; May 8 to May 22, Student work from Junior Colleges; May 26 to June 10, Annual Exhibition of Student Work.

## WESTCHESTER WORKSHOP

"Art is fun", keynoted Hendrick Willem Van Loon as 3,500 visitors of the Westchester Recreation open house in White Plains, New York, reluctantly departed in hearty agreement the evening of October 25.

Their entertainment had run the gauntlet of the parry and thrust of the fencers, impromptu sketches by artists, rhythmic gymnastics, a riotous period of hilarious square dancing, and an appropriate display of the handcrafts of the Westchester Workshop.

The open house idea was sponsored by Mrs. Eugene Meyer, chairman of the local recreation commission, in an effort to acquaint and interest nearby persons in the opportunity at hand for them to study during the 1939-40 year at the Westchester Workshop under such teachers as Charlotte Kizer Bitz, Leon Volkmar, Elise Ruffini, Alon Bement, and a score of other acknowledged artists and craftsmen. The workshop curriculum offers adult and child classes in many phases of the fine arts, dancing, dramatics, creative writing, fencing, and photography. Several of the classes are accredited and accepted by Columbia and New York Universities.

Fees are surprisingly reasonable in view of the outstanding talent of the faculty; \$30 per course for a term of ten weeks instruction is the norm.

The Westchester Arts and Crafts Guild is affiliated with the Westchester Workshop to further interest in the recreational, inspirational and educational aspect of the arts. Lectures are available to the public and frequently international authorities will appear. An annual exhibition is planned to which all members are invited and urged to contribute.

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● **CREATIVE PAINTING OF LANDSCAPE.** Professor Martin shows how an artist selects and interprets different aspects of a landscape in terms of water color medium. The scenes were taken in and near Provincetown, Mass. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **THEATER DESIGN.** A demonstration by Florence Ludins, teacher of fine arts in New York City secondary schools, of how line, dark-and-light, and lighting create the mood of tragedy and comedy in a stage setting. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

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● **GEORGE GROSZ AT WORK.** Guggenheim Fellow in Art, and exhibitor in the Museum of Modern Art. The famous painter is shown at work in his studio on an oil painting. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

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● **MAKE A LINOLEUM BLOCK.** A demonstration by Florence Ludins, of the cutting of a linoleum block, showing the use of tools, and printing, for Junior and Senior High School. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

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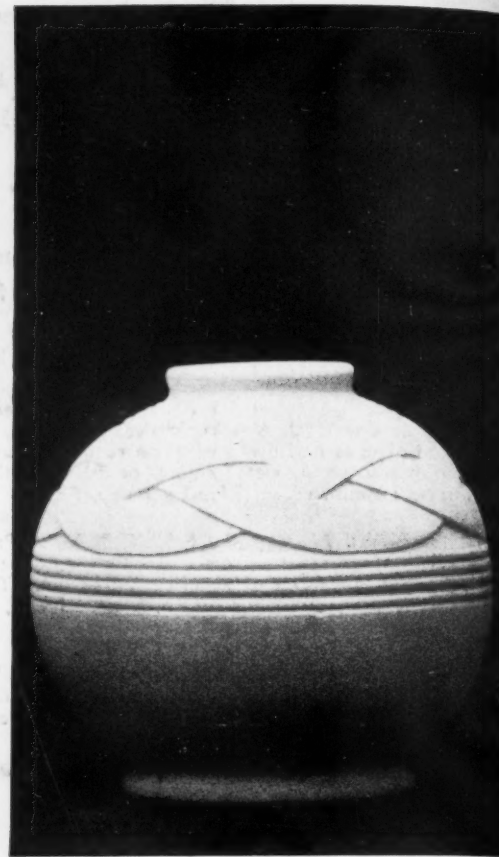
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